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Rebibus.

NOVELLO, EVER AND CO.

Three Offertoires for the Organ. By Robert Hainworth.

WE were, at first sight, inclined to doubt the appropriateness of the title of these voluntaries; for, in our experience, it is not the "use" in the services of the Church of England to have voluntaries played during the collection of alms, but rather to sing or say one or more of the offertory sentences. But, on the other hand, it may be said the word offertoire has lately acquired a secondary signification to which it had originally no claim; and that, which was at one time called an offertoire from its position in the service, has now become the representative of a certain style or class of music.

We are not disposed, however, to question the claims of these offertiores to the title of well written, and still less, pleasing, pieces; for they possess both these qualities in an eminent degree, added to which they are easy and effective. To amateurs and country organists who fancy Bach hard and dry, and the larger offertiores of Lefébure-Wely difficult of attainment, these works will be a real boon; as much from their being pretty and effective, as from their being easy to execute. We have seen large quantities of arrangements and compositions published of the highest degree of difficulty, and suited to organists of the first class; but, until quite lately, second-class players had been left altogether uncared and uncatered for. It is to this class Mr. Hainworth addresses himself, and we are much mistaken if the response be not more than usually satisfactory.

A Juvenile Album; containing Eight Characteristic Pieces, for the Piano-forte, for Four Hands; intended to be played by Master and Pupil.

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| No. 1. <i>Hector.</i> | 5. <i>Master Jackey.</i> |
| 2. <i>Victorine.</i> | 6. <i>Evangeline.</i> |
| 3. <i>Willie.</i> | 7. <i>Sydney.</i> |
| 4. <i>Mary.</i> | 8. <i>Grace.</i> |

Composed by Berthold Tours.

MR. TOURS has wisely, we think, abstained from imitating the style of titles so successfully illustrated by Schumann in his "Kinderscenen," and, more recently, by Moscheles in his duets called "Domestic Life;" instead of attempting to describe incidents of juvenile experience, as these composers have done, he has christened his duets with the names of the inmates of an imaginary nursery, whose several characteristics are presumed to dictate the nature of the pieces. The *Primo* of these duets is almost entirely confined to the five finger position; but so cleverly are the harmonies varied in the *Secondo* (the part designed for the teacher), that few casual listeners would be aware of the manner in which they are written. In No. 1, "Hector," the military aspirations of the juvenile warrior are admirably represented; and we almost fancy that we can see him marching to the sound of a toy-drum, and armed to the teeth with a blunt sword and a pop-gun. No. 2, is a flowing melody, in $\frac{3}{4}$ rhythm, easy to play, and useful for compelling the young pianist to phrase the subject against the triplet accompaniment. No. 3, is a capially written Polka, in which much ingenuity is shown; the hand of the first player remaining on the white keys in one position, whilst the *Secondo* carries the simple theme into the subdominant, with a semiquaver accompaniment. No. 4, is an exquisitely tender subject in A minor, but ending most effectively with a major chord. There is a quaint character about the opening of this melody which pleases us immensely; and the harmonies are throughout thoughtful and effective. No. 5, has a pert subject in consonance, no doubt, with the nature of "Master Jackey," who has evidently a will of his own, which is not to be disputed. The obstinacy with which he continually jerks out the G shows a strength of character much to be admired, save by those who have the charge of him. No. 6, is an excellent contrast with the last mentioned piece. "Evangeline," is

evidently an amiable and loving child; and may, if she be so inclined, do much towards softening the nature of her turbulent brother. No. 7, is scarcely so much to our mind as the other pieces; but the harmonies are carefully considered, and the tranquil subject, if well played, may be made effective. No. 8, is a graceful waltz, extremely melodious, and full of excellent points. Musically speaking, we think this the best of the duets, although little is attempted in either part. The piece is in C major, but some effective modulations are introduced. One phrase, which occurs near the end, in A flat major, returning after eight bars, into C, is extremely beautiful. These duets are all published separately; but, as we have already indicated, the contrast of styles exhibited in the several pieces will always make the entire book a highly acceptable present to children.

Six Four-part Songs. Composed by George B. Arnold, Mus. Doc. Oxon.

- No. 1. *Music, when soft voices die.* Poetry by Shelley.
2. *Tricks of Love.* Poetry imitated from Chaucer.
3. *Farewell.* Poetry by A. J. W. Duff.
4. *Live like the Rose.*
5. *Thou soft flowing Avon.* Poetry by Garrick.
6. *No jewell'd beauty.* Poetry by Gerald Massey.

PART-SONG writing in the present day is, perhaps, growing a little too fast to be healthy. The fact is, that the poverty of a melody is so often concealed by being nicely harmonised in four parts, and sung without accompaniment, that many hearers are lulled into the belief that they have been listening to a composition of much merit, when in truth it may be merely a tolerably satisfactory student's exercise. With regard to the songs before us, we may say that although there is much to admire in many of them, they do not sufficiently command the attention to ensure more than a recognition of the careful and musicianlike manner in which they are treated. No. 1, for an Alto, Tenor, and two Bases, is a smoothly written melody in thorough sympathy with the words. The voice-parts flow throughout gracefully; and some chromatic progressions in the Bases have a good effect. No. 2, for an Alto, two Tenors and a Bass, is a fair attempt to realise the quaint character of the poetry. There is point in the manner in which the voices answer each other, especially where "Look sharp, take care," after being repeated (*accelerando*), rests upon a diminished seventh on C sharp, the Alto sustaining the high G. The Bass solo, "The blind eat many a fly," makes an unexpected, and highly effective conclusion to the verse. This is unquestionably the best of the six songs. No. 3, for Treble, Alto, Tenor and Bass, is a well harmonised melody, in E major, easy to sing in every part, and remarkable for passing over the words, "The carol of the lark," without a sudden rush into the leger lines for the treble voice. We particularly admire the change into C major, a transition which gives much force to the words. No. 4 has an expressive theme, to some lines unacknowledged by any author. Like No. 3, it is written for Treble, Alto, Tenor and Bass; and some good effect is obtained by occasionally giving an entire phrase to three voices (Alto, Tenor and Bass), the Treble always joining them at the end of each verse. In No. 5, Garrick's words have been set to a *cantabile* theme, which, if not very striking, is at least appropriate to the poetry. This song is also written for Treble, Alto, Tenor and Bass; and the parts lie comfortably within the range of all the voices. No. 6 is for an Alto, two Tenors and a Bass. There is much brightness in this melody; and, if well sung, it may be made effective. The lengthening out of the last phrase, gradually mounting to the high A in the Alto, is a noteworthy point. As we have already said, these compositions, although scarcely laying claim to any decisive originality, are obviously the work of a thoroughly accomplished musician; and, moreover of one who understands the poetry he is composing.